

Press-Telegram
Southland

LONG BEACH, CALIFORNIA, SUNDAY, JANUARY 8, 1950

MAGAZINE
Section



—Photo by Hubert McClellan.

RIDING CHAMPION

Winner of a national riding championship is Miss Donna Decker, 15-year-old Long Beach high school girl. She is pictured on Chico Knight, a registered palomino. See Page 2.

When Butterfield Stages Rolled Through the Southland



This is the type of coach used by John Butterfield on his 2557½-mile stage line which extended from near St. Louis to San Francisco, via Los Angeles.



This is the remains of the Butterfield Stage Station near the Gila River, in Arizona. Westbound stages stopped there after trek through Indian country.

By Maymie R. Krythe

WHEN the first coach of the Butterfield Overland Stage Co. forded the Los Angeles River and rolled up Main St. on Oct. 7, 1858, the jubilant citizenry turned out for a royal welcome. Cannon were fired and there was a great display of fireworks. To the Angelenos the impossible had happened: they were actually receiving letters and newspapers from the east in the incredibly short space of only 20 days.

Up to this time mail had arrived chiefly via the Isthmus of Panama, and steamers of the Pacific Mail Steamship Co. Communication was so slow and irregular that six weeks passed in 1850 before the Californians learned that their state had been taken into the Union.

Because of their isolation, Californians had been sending requests to Congress for better mail facilities, and for overland passenger service. They also urged the building of a transcontinental railway. But they realized that until this project could be achieved, they would have to compromise for a stage coach line.

In 1857, the "Jackass Mail" was started—so-called because its coaches were pulled by

mules, and the mail was carried on muleback from Fort Yuma to San Diego. This was a 30-day schedule over the Santa Fe Trail, and westward via San Antonio and El Paso. The terminus of San Diego was not pleasing to the San Franciscans; after more petitions were sent to Washington, Congress passed, on March 3, 1857, an important law which permitted the founding of the famous, but short-lived Butterfield Overland Stage Route.

As the south was predominant at this time, a decidedly southern route was chosen. Postmaster General Brown of Memphis chose Los Angeles as one terminus, St. Louis the other. The two lines met at Fort Smith, Ark.; then the route extended through Indian Territory, across Texas, New Mexico and Arizona to Fort Yuma. For a time the road dipped down into Old Mexico, turned north again, and reached Los Angeles via Warner's Ranch and El Monte. On the final lap in California, the Butterfield stages passed through the San Joaquin Valley, via Gilroy, and San Jose to their destination—San Francisco—after covering 2557½ miles.

The bill provided that good

four-horse stages, suitable for conveying passengers, be used and that the trip should not take more than 25 days.

After the matter of the route had been settled, everyone wondered who would get the contract for this stupendous undertaking. The lucky man was John Butterfield, a former stage driver, who had proved his executive ability by getting control of the major stage lines in New York state.

Butterfield and his associates were given just one year to make the many necessary preparations, which included building 165 stations en route; digging wells and planning water supplies for desert spots; sites for fords were to be selected and some bridges constructed. Supply bases with shops for repairing equipment, too, must be provided; while 1200 horses, 600 mules, and their food supplies must be bought and distributed at the various stations. Then there was the matter of finding 750 men—superintendents, drivers, agents, station keepers, etc.—all to be trained for their new jobs. It was a gigantic undertaking but when the year rolled round, John Butterfield was ready to start two stages, one in the east, and another in the west on the long journey across the continent.

The first stage carrying mail from the west arrived in less than 24 days. Its mail was transferred to the cars of the Missouri Pacific Railroad at a point 160 miles west of St. Louis. There was a big celebration. John Butterfield was there to meet the mail, and excited people carried him on their shoulders to the post office. At once he received a telegram, from his friend, President Buchanan, congratulating him on his achievement.

The first coach from the east—which stopped in Los Angeles on that long remembered day in October, 1858—carried, besides the mail, only one passenger, a young 21-year-old reporter for the New York Herald. He was Waterman L.

Ormsby. He has left a fascinating account of his experiences along the way, describing the night travel, over rough country, poor eating facilities, trouble with stubborn mules, etc. He spoke of the fine horses used on the route that passed through Arizona and California. Ormsby arrived in San Francisco after traveling for 23 days and 20 hours. George Hugh Banning in "Six Horses," describes the scene that took place there:

"When the coach itself, behind six sweating, snorting grays, came rattling through her streets, there were horsemen in advance to clear a path through the surging mob. Flags were draped from crowded windows and flying from congested roof-tops; while the driver, proud as Louis Napoleon at the fetes at Cherbourg, nodded a response to the shrieking, whistling riot with all the dignity of a field marshal. Cannon and brass band boomed together, 'stovepipes' crushed between tramping



—Photographs Courtesy Title Insurance and Trust Co., Los Angeles

The first Butterfield Stage from the east arrived in Los Angeles in October, 1858. There was only one passenger, a young New York reporter, who wrote a fascinating account of the trip from the eastern terminus.

boots in a howling stream of color that flooded the plaza. Then a mass-meeting jammed the Music Hall in honor of 'a new epoch' and 'the end of the steamship monopoly.'"

In spite of difficulties, the Butterfield stages continued to run in both directions; the line was successful because of the expert leadership of John Butterfield and his staff. He was praised by many; and the

Cherokees called him, "the Great Father of the Swift Wagon."

During the first year of operation of the Butterfield line the revenue from the mail carried was only \$27,000, while the company was guaranteed an annual subsidy of \$300,000 per year for semimonthly service, and up to \$600,000, on a semiweekly basis.

The Butterfield route operated for about only two years; for by March, 1861, seven southern states had seceded. Then the postmaster general ordered the line discontinued, and plans were made to carry mail over a more northerly, central route. But the romance connected with this great undertaking continues to appeal to modern imagination. At Fort Smith a sign shows the point where

the two lines of the Butterfield route converged. Also at various spots today crumbling remains of old Butterfield stations may be seen. They serve as reminders of this famous line, carried on under such difficulties. Although it was short-lived, the Butterfield Overland Stage Company had the honor of giving service on the longest stage route the world has ever known.

Library, Unlimited

By Garald Lagard

ONE misconception that was held by a patron of the Long Beach Public Library is that many children who borrow books are unable to write their names. This was pointed out by an adult who noticed an X on a juvenile card and denounced the school system as a crying scandal. It took only an amused moment to explain that the X was part of the numbering system for juvenile cards. However, many of the services and activities of the library are as much a mystery to the public as the numbering system for 78,787 cards—representing 30 per cent of the city's population—and 242,000 books and bound periodicals. But below stairs, back of the doors marked "Private," the system operates as one of the biggest distributing companies in the city.

And it's not all books. In April, the library record collection had its tenth birthday, and from a beginning circulation of 145 phonograph records, during three months of 1939, the average circulation of the present 5500 records rose to 6169 last year. These figures are impressive, as might be the figures cut by dancers to folk music including Indian of both North and South America, Europe and Africa.

This falls into place as a worthy public service, but it does not stop there. With the increase in popularity of sound motion pictures for entertainment and education, the library has moved into active distribution of films. This service is available to any group of 20 or more who can supply a suitable 16-mm. projector. Films are in both color and black and white. Perhaps the

most popular film is the one in color of "The Book of Ruth," which is strictly nonsectarian and runs for 35 minutes.

TO ADD to these stationary services which must be maintained, there is the Bookmobile which carries 1400 volumes and circulated 46,000 books last year. This self-sufficient vehicle is a converted Lang bus which has 152 feet of shelf space and its own power plant for fluorescent lighting. It makes weekly stops Monday through Friday in areas too far from permanent library buildings to be served in any other way. Strictly functional as a service library, the Bookmobile drew much notice when it was exhibited at the Pomona Fair this year.

Library facilities, in all, take a minute portion of the tax dollar for enterprising and continuing service. But a scandalous lack of care for library property by the public does add much to maintenance cost and to the bewilderment of library staff members. A strip of bacon makes a questionable book mark, as does a marshmallow, a razor blade, a handful of bobby pins or a slice of pickle.

There is the book-biter, not always canine. Many a library volume is returned with a perfect impression of some patron's dentures on its pages. It may be assumed the reader disagreed violently with what was written and chose that spectacular manner to mark his displeasure, also the book. Because of mutilations, and the natural wear on volumes, 7802 books were discarded last year. It is comforting to note that there were 407 honest pa-



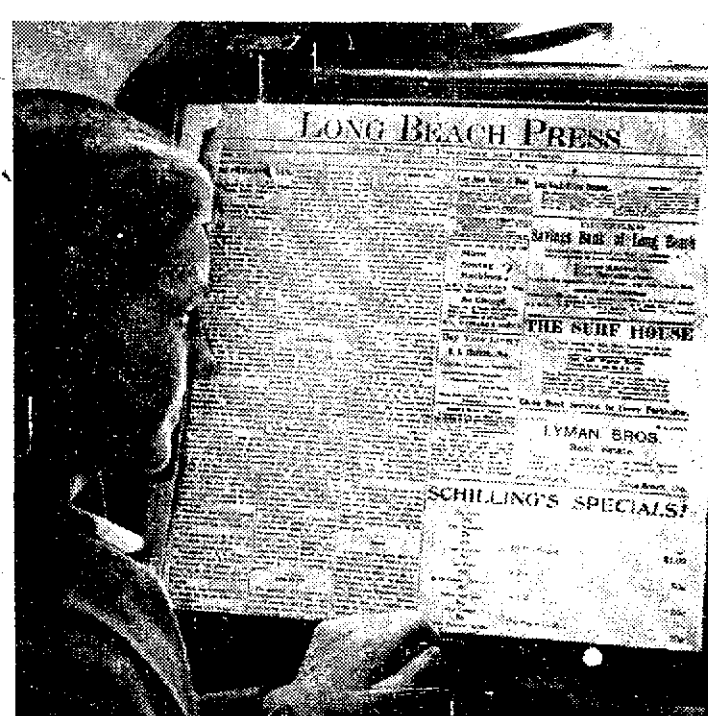
—Photos by Julius R. Young

Yvonne McCune and Lillian Powers are pictured at work in the bindery at the Public Library. Many books suffer hard usage in passing from hand to hand.

trons who paid for or otherwise replaced lost books last year.

One of the backstage activities of the library staff is the restoration to use, whenever possible, of volumes that have had careless handling. Missing pages are photographed in similar copies, and then set into the mutilated books. But there is steady work for outside binderies to repair the more complete damages.

TO AVOID carelessness or vandalism on irreplaceable material, the newspaper files are maintained in the basement, but a page will supply the wanted file upon request. Odd copies of the earliest Long Beach papers are on file, the American Colony Enterprise,



Joyce Ballard at Recordak views Long Beach Press of April 9, 1901. Newspaper files are being microfilmed.

of October, 1882-83; the Long Beach Breaker for 1893; the Eye for 1894, and the earliest copies of the Press and the Telegram. These newspapers are being preserved on microfilm, and gradually all the newspaper files will be so photographed and maintained in only 2 per cent of the previously needed space. Complete files of the Press-Telegram from its first issue up to July, 1947, are on the shelves. From that last date the papers have been microfilmed up to the present.

Those who have been forced to wrestle with the huge bound newspaper files will find comfort and relaxation in viewing any year's news from a seat before the page-size projector in the periodical room of the main library. In a short time this very article will be the tiny microfilm. And just how much more up to date can a library be?



Photostating is one of the jobs of Yvonne McCune, shown here washing a negative. Bill Tiner, a library page, is checking a 16-mm. film just returned.

Southland's Cover

Donna Decker, 15-year-old daughter of Mr. and Mrs. Elmer Decker, 4133 Cedar Ave., received the Van Sinderen perpetual trophy at a banquet Friday in the Waldorf-Astoria Hotel, New York City.



She was declared national junior winner in stock seat medal competition for earning the highest total points in riding contests of the American Horse Show Association in the 1949 season. Miss Decker, a Poly High School student, competed against riders of both sexes under 18 throughout the U. S. She holds scores of ribbons and trophies from riding shows.

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PACIFIC SUNDAY MAGAZINES

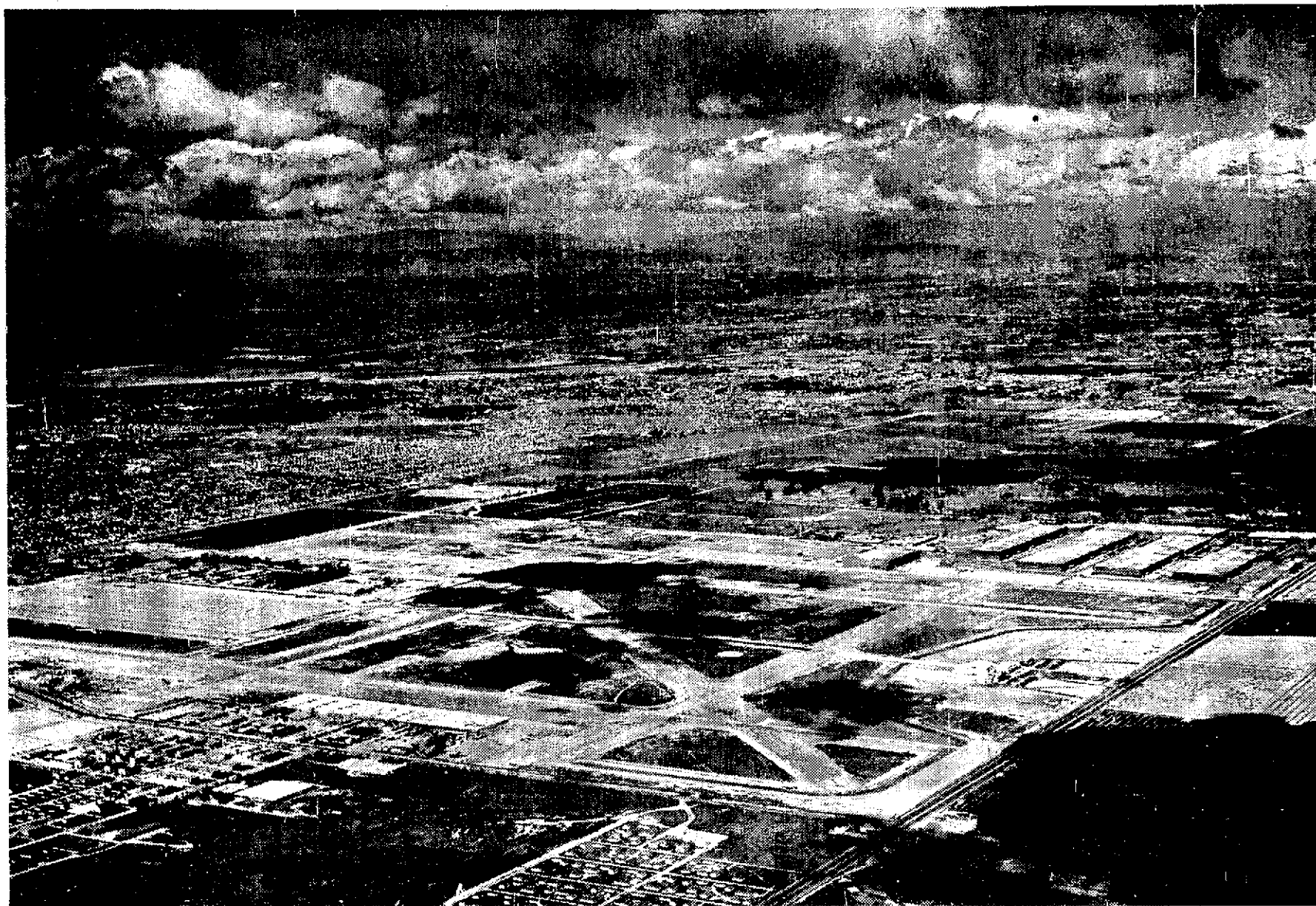
FRED TAYLOR KRAFT, Magazine Editor

Airport De Luxe

Recognized as a major transcontinental airport and set up in the master plan of airports as such, Long Beach Municipal Airport is rated tops in Southern California. Facilities there can care for the largest aircraft now in operation or presently contemplated. Major scheduled and non-scheduled air lines provide direct service from Long Beach to all points of the globe. The field also is the base for one of the two largest Air Force Reserve training centers in the United States. The other is in Chicago. Douglas and North American aircraft companies, each of which holds big military plane orders, have plants immediately to the north of the Municipal Airport. Any type of charter air service is available at the field, which is also ideal as a haven for the private fliers.



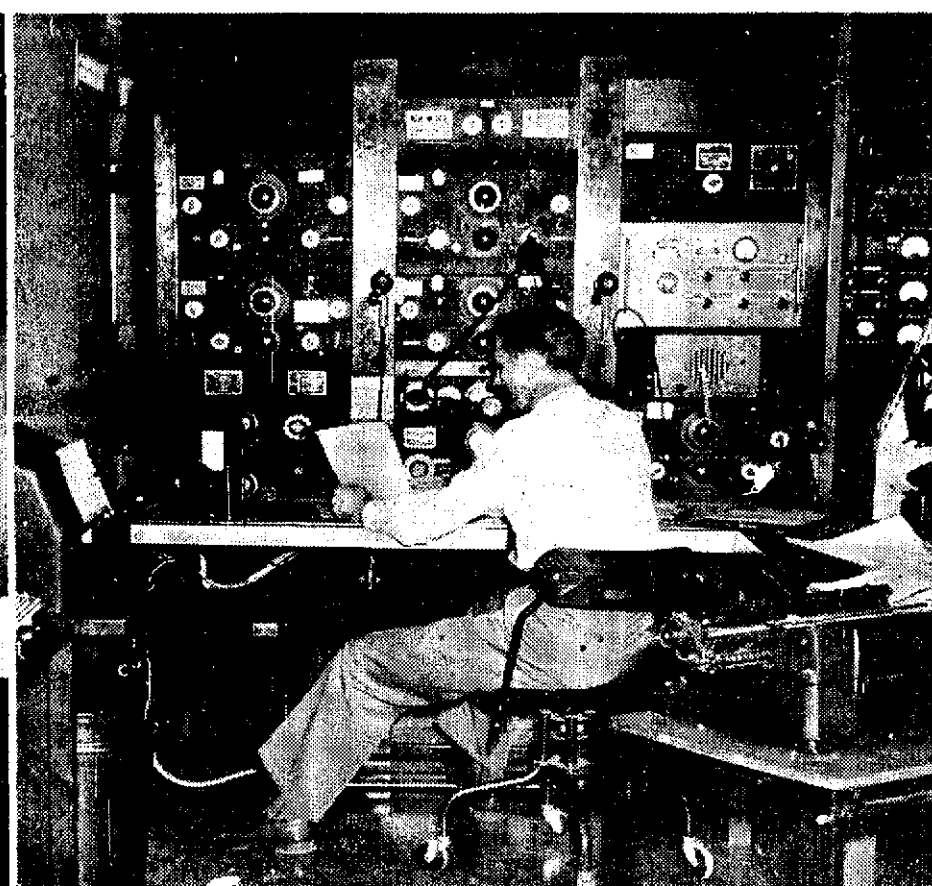
This is the main portal to Daugherty Field, fine airport of the city of Long Beach. Control tower tops terminal and its offices.



Pilots and air travelers get this view of the Long Beach Municipal Airport as they circle for a landing. The administration building is just to right of center. The five runways of the field are clearly shown in the photo.



Two air traffic controllers work in the tower. The young woman operates a signal light, the man calls instruction over the radio.



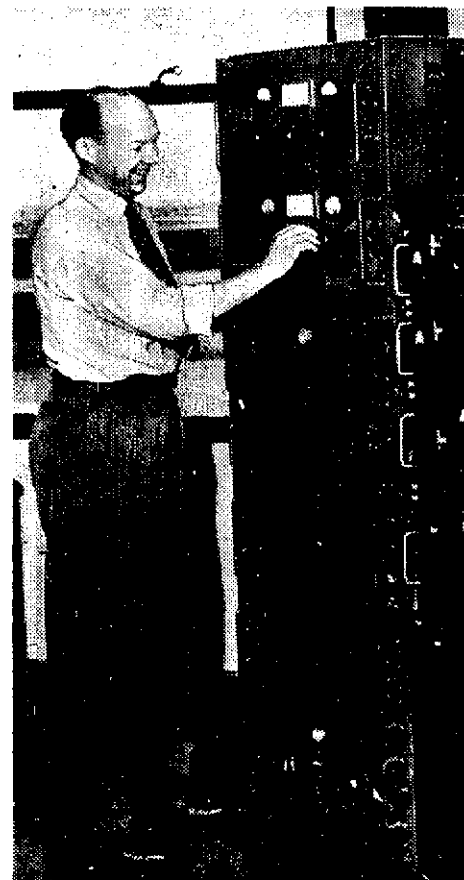
Highly important field activity is carried on by the C. A. A. communications center which is shown above.



Tile mosaic of the world on ground floor of terminal indicates principal air routes.



President Truman's plane, the Independence, is one of the many sky giants that have landed at the Long Beach field, including huge freight carriers.



Les Songard, traffic controller, tunes equipment.

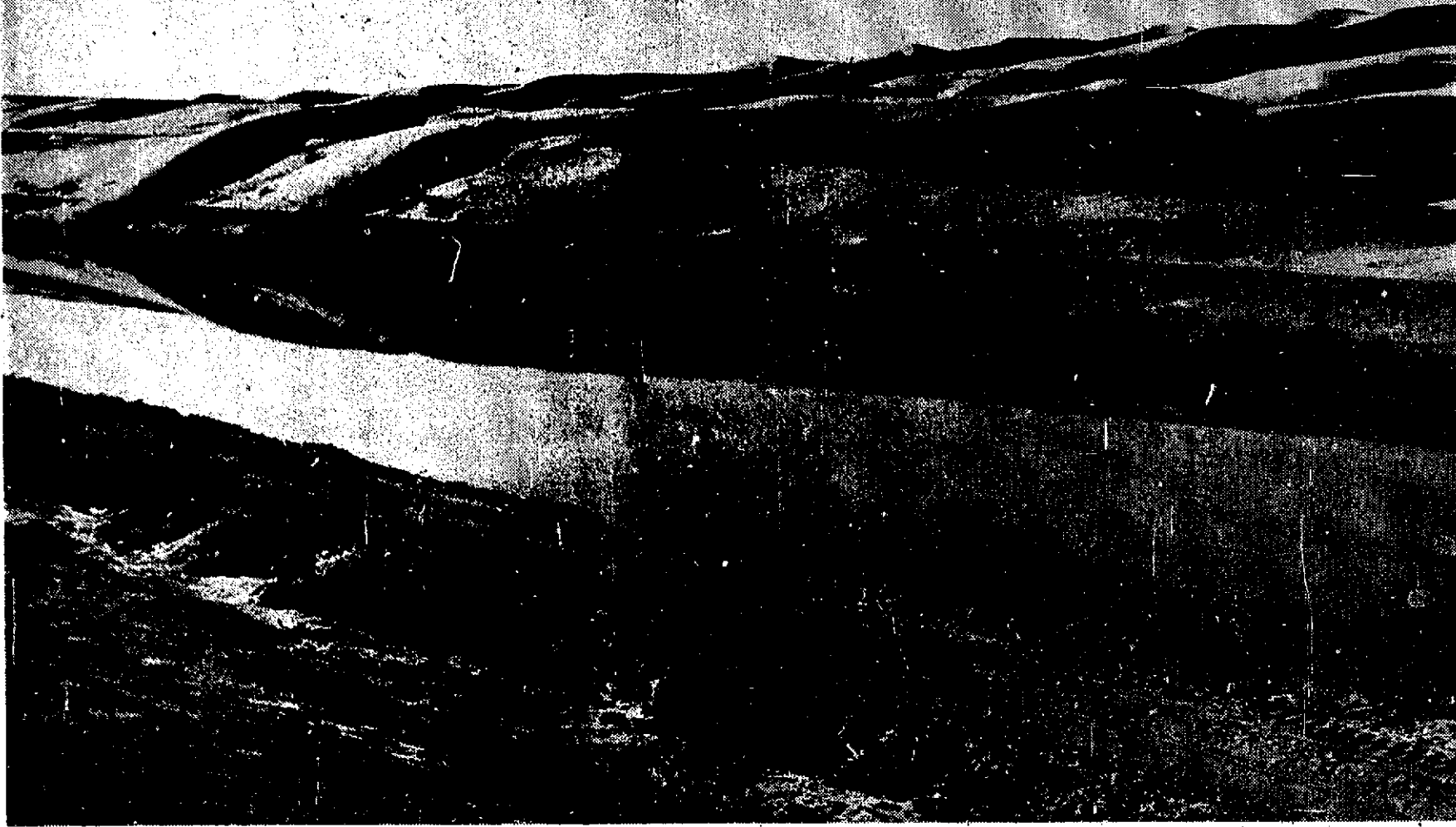


A waiting room and lounge looks out over the airport. Chairs provide comfort for those awaiting airplanes.

—Photos by Charles Tally.

Imperial Valley

DESERT GARDENLAND



Water is a magic element with which man works wonders in arid lands. Colorado River water, used to irrigate Imperial Valley farms and convert them into gardenlands, flows in All-American Canal, seen in the view above.



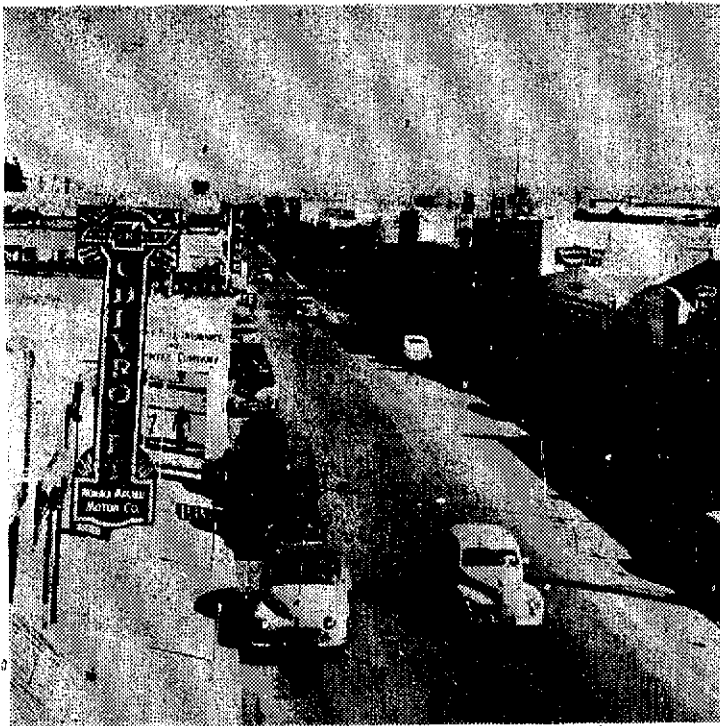
This scene shows harvesting of lettuce on one of Imperial Valley truck farms. Lettuce harvest in 1948 was valued at \$17,204,224.



Imperial Valley is versatile in its crops. Scene here is harvest of carrots, crop valued at more than 12 million dollars in 1948.



Two views of Valley agriculture: Top, vast field just prior to the planting; lower photo, hemp being turned under for soil humus.



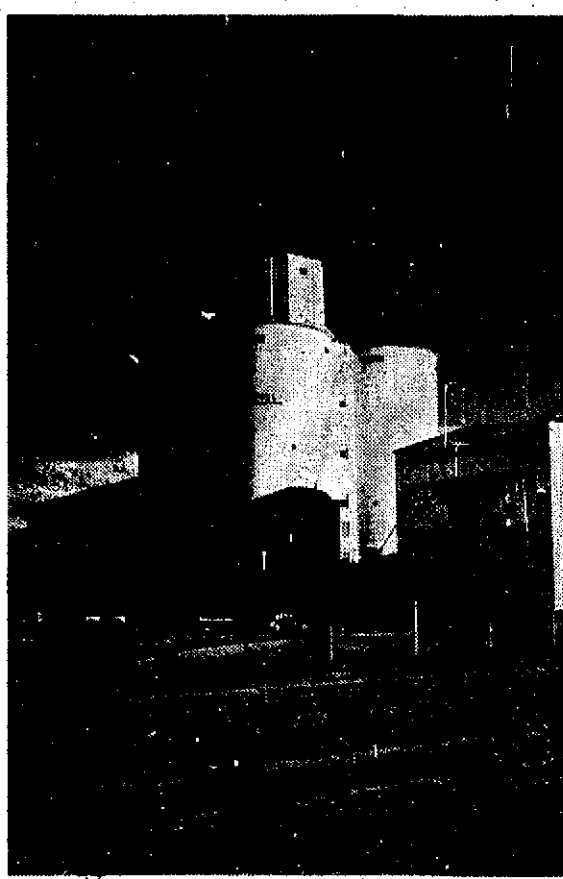
Thriving county seat of Imperial County is El Centro. Main Street pictured above.



Bizarre machines of the agricultural world, these combines are at work harvesting a portion of the twenty-million-dollar flax crop.



Sugar beets also are an important crop in the valley. The photo gives an idea of vast acreage.



Mark showing sea level seen high on tower of sugar plant.



Tourist attraction in the Imperial Valley is the Salton Sea, which is pictured above in a late afternoon photo. This unusual body of water is situated completely below sea level.

—Photos Courtesy El Centro Chamber of Commerce.

BUILT AROUND THE Furniture



Upper photo shows Corona del Mar home of the Robert G. Horns as it appears today; below, same house 5 years ago, before the Horns started remodeling.

By Virginia Fritcher

WHEN Robert G. Horn nailed the last redwood shingle on his year-round house at Corona del Mar, he completed the exterior of a remodeled home which literally grew around the furniture he had designed and made over a period of years.

Mr. and Mrs. Horn purchased the beach property because it offered the panorama of their dreams, plus a house with basic dimensions to fit their furniture. Small matter that the old, clapboard dwelling was drab, devoid of closets or cupboards, and had few electrical outlets but those extending from the ceilings. With vision and hard work it could become a modern home of character.

Long-range planning, albeit scheming, became necessary, for materials were practically unavailable in 1944 when the couple and their young daughter moved into the house. Re-compensating them for the torn-up state which their home maintained so long because of war-time shortages, were the ever-present vistas of rolling hills, Newport Harbor, and a wide sweep of Southern California canyons. Far-away Mt. Wilson crowns the inland view on especially clear days.

When there were temporary lulls in the remodeling program, the family concentrated on gardening, since the overall landscaping was planned as carefully as the house itself.

TAKING stock of the old dwelling's good features, the owners decided that cleaning and painting would take care of the board and batten walls, for the most part, and that the almost-new roof would suffice for some time. The living room, 12 by 24 feet, was a good size. Partitions could



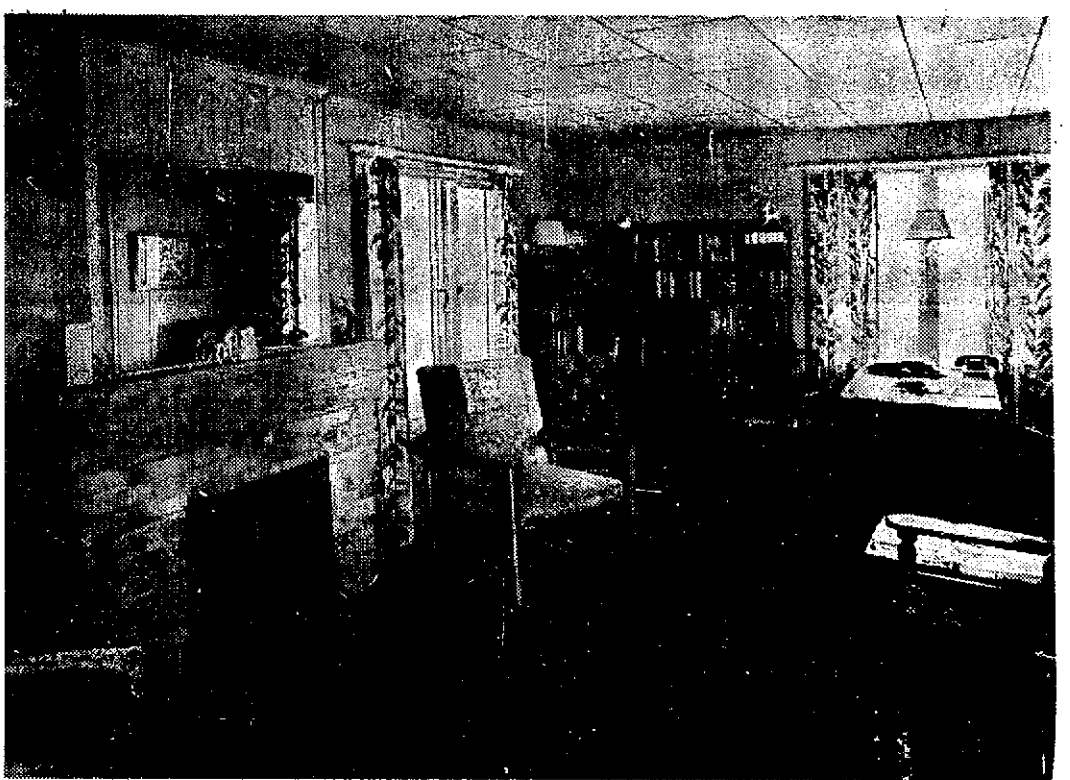
—Photos by Becker of Balboa Island.

The old piano at the end of the old-fashioned living room in the Robert Horn home has a rosewood music rack made by Horn, who also completely refinished the cabinet of the instrument. He also made the quaint rocker.

be changed in the huge 14 by 14-foot kitchen, so that it would become an adequate 9 by 10. By adding the "surplus" kitchen floor space to the area that served formerly as bathroom, they could have a dining room 10 by 10.6.

Only actual addition to the original structure was made across the back of the house, where the owner built the garage, laundry, bathroom and storage area for tools, etc. Cement, covered with asphalt tile blocks, formed the new floors.

OLD FIRE bricks, from nearby Laguna Beach, and Arizona sandstone were



This is the "library" end of the living room. Horn made the desk, which has patterned inlays of acacia and gum woods expertly blended with Western maple.

combined for the hearth and indoor chimney, and although the fireplace is the first Mr. Horn has made, it draws perfectly. The mantel is simulated driftwood, since scores of beachcombing trips yielded nothing but pieces of small dimensions.

Living room walls have been painted in soothing aqua tones. Prominence is given the piano end of the room, where the south wall has a deeper blue finish. Even the beautiful old square piano has felt the artistic touch of Mr. Horn, for he completely refinished the wood, and made a matching rosewood music rack.

A desk at the north end of the living room is beautiful as well as useful, for it has patterned inlays of acacia and gum woods, expertly blended with the western maple chosen for the main structure. Books line the front of the desk, as well as the attractive walnut

bookcases and other cabinets. A quaint little rocker of the folding variety, and more modern chairs and davenport in walnut, are the work of Mr. Horn, as are other occasional pieces and all the lamps in the home.

The dining room, with its polished linoleum floor, offers ample space for the furniture created in Old Manor period.

ALL THE rooms are schemed with unusual cabinets and storage spaces, so that the family enjoys the same convenience they did in the former home, even though it was larger than the beach residence. The built-ins are numerous in the compact kitchen, where recipe cabinets, spice cupboards, shelves and work tables, provide places for everything. Mrs. Horn and her daughter painted the wood-work spring green.

A nook for the sewing machine, and other tuck-away spots are found in the unique little hall room, from which the two small bedrooms radiate. In blue and pink is the master bedroom, with its feminine keynote established by the suite in modified Louis XVI design. Hand-carved birch finished in soft blue-gray, the twin beds, vanity and other pieces are accented in color by exquisite quilts, drapes, etc.

Perdita Horn's little room gains a feeling of depth by the dressing table which her father built around a recessed mirror. Sunny yellow decor, with practical cabinets offering space for essentials as well as girlhood souvenirs, attract the eye.

Every room offers a view of terraced gardens, bounded with stone retaining walls made from the native gray rocks. The site, which is 81 by 70, is located on a bluff overlooking a canyon road. Matilija poppies border this hillside area and in the spring there are hundreds of nasturtiums and cornflowers to brighten the scene. The lacy yellow-green beauty of a paloverde tree is evident the year round, as is the dependable shade of a big, old pepper tree.

VIOLAS, pansies, chrysanthemums, giant delphinium, zinnias, salpiglossis, many other flowers and a variety of shade plants have prominence during their particular seasons. Flowers of some sort, and birds aplenty, can always be seen in the garden. A bird bath is made of Arizona sandstone, as is the patio. Fenced areas are of split redwood paling, and it is through a rustic gate that one enters this little estate.

Newport Harbor can be seen from the front of the garden, and the continuous promenade of pleasure craft along the bay and nearby ocean, inspired Mr. Horn to make a Penguin sailboat in which many happy hours are spent with family and friends.

It took a bit of doing, and several years of planning, but the Horns have done it all themselves—remodeling, landscaping and boatbuilding.

San Pedro Ferry

By L. E. Stambaugh

HAVE you ever felt the call of the sea? If you have and know that you can't board a freighter for China, or the Queen Mary for England, or maybe haven't even time for a channel crossing to Catalina—take a ride on the San Pedro Ferry!

Oh, there's no great thrill of far places, but there's the feel of a sturdy craft under your feet, possibly a bit of lift and roll to the deck in crossing the wake of another boat. There's a nickel's worth of seafaring fun in the ride—for that's what it costs, a nickel! (Of course, if you start from the Terminal Island side, you may ride free; but you have to come back somehow. That costs a nickel. Or, if you ferry your automobile across and back, you'll pay 20 cents each way.)

The ferry is operated for the City of Los Angeles by the Los Angeles Harbor Department. Long ago the fare was figured at 2½ cents per passenger. Having no 2½-cent pieces, the department decided what goes up must come down—or rather, what goes across must come back, and the round trip fare would be just a nickel in the slot at the San Pedro embarking point. Auto fares are collected at the west end of Seaside Blvd., Terminal Island ferry station.

SO GET out your nickel and let's slip through the turnstile on our way to adventure.

Start up the winding ramp to the waiting room, where a blazing red and green neon sign greets you with "Passengers go aboard" if the ferry is in, or "Take next ferry" if it has started across the main channel.

When you hear the whistle which means "coming in," rush for the turnstile or passenger meter, operated from the end of the ramp by a deck-hand on the ferry boat, and go aboard. You may go inside, where there are rows upon rows of wooden benches, or stay on deck, where you may watch Navy ships, passenger vessels, cargo vessels and the fishing fleet.

The trip across the channel

takes just four minutes. Many persons, tourists and residents, often make the round trip to smell sea air and get a glimpse of the busy harbor. The Islander, which is the proper name of the San Pedro-Terminal Island ferry, makes 124 single trips a day, running from 5:30 a. m. until 9:15 p. m. Besides passengers, it can carry 24 cars.

In its seven years of duty, the ferry has taken a multitude of people across the channel—mostly working people headed for the canneries, the shipyards and the Navy Yard; also passengers headed for Long Beach. Many motorists going to and from San Pedro prefer the ferry to the highway because it shortens the distance from San Pedro to Long Beach by five miles.

ORIGINALLY, the Islander came from Seattle, where it was built in 1914. Capacity was 30 cars in those days, but cars are bigger now, so it now has the 24-car space.

The Islander went into service on the main channel at San Pedro Sept. 2, 1941. A private ferry had operated on this channel before its franchise ran out, but due to the need of a larger ferry, the Islander was put to work.

Capt. S. P. Dirocco, through civil service, went aboard as senior captain when the Islander made its first trip. Still its skipper, Capt. Dirocco, trim and masterful, looks as if he



Capt. Henry G. Classen, formerly with the Red Stack Towboat Co., is one of the three ferry captains.

could handle any ocean-going vessel. The mate, a jolly fellow, smokes a pipe and looks as if he were born to the sea. The three crews change shifts—on four days, off three days. In 1947-48, the ferry carried 3,696,914 passengers. Passengers are of many races and many tongues—German, Japa-

nese, Chinese, Spanish, French, Italian. Many settle in groups on the benches, speaking their native languages.

You could ride the Islander every day for years, and see new faces—and if your imagination traveled with you—new drama each day.

Bon voyage!



Crossing the channel on the San Pedro ferry is a "sea" journey that hundreds make each week in commuting to work and Sunday motorists make "for fun."

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Capt. S. P. Dirocco (left) is senior captain of three who command crews operating the ferry schedule.

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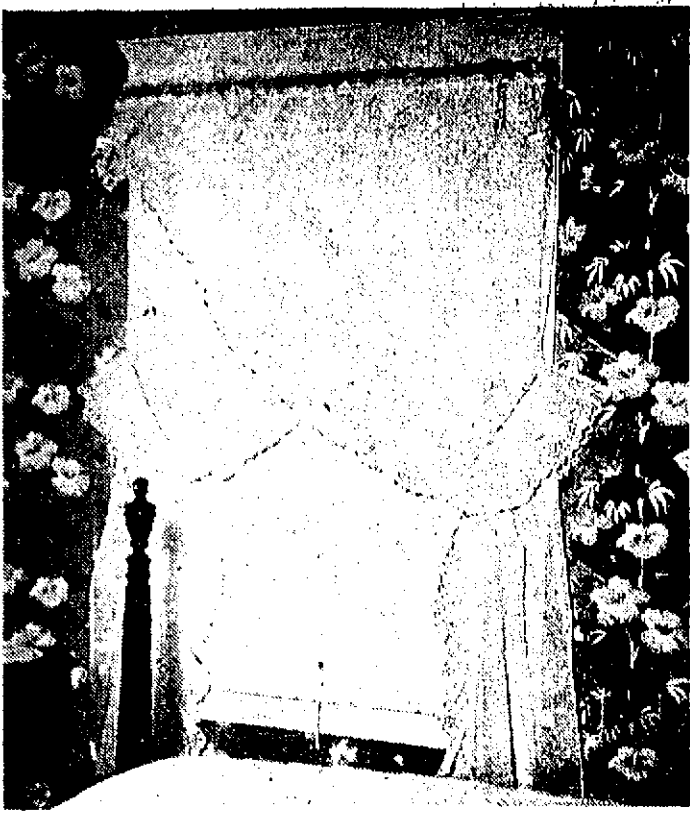
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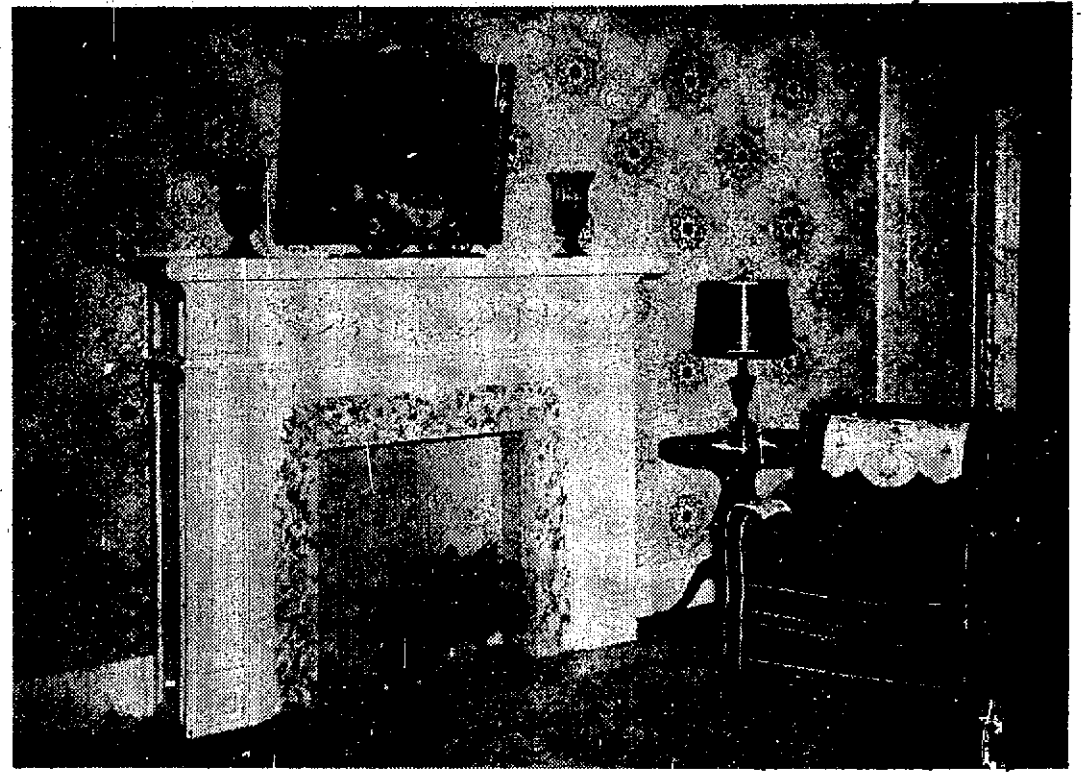
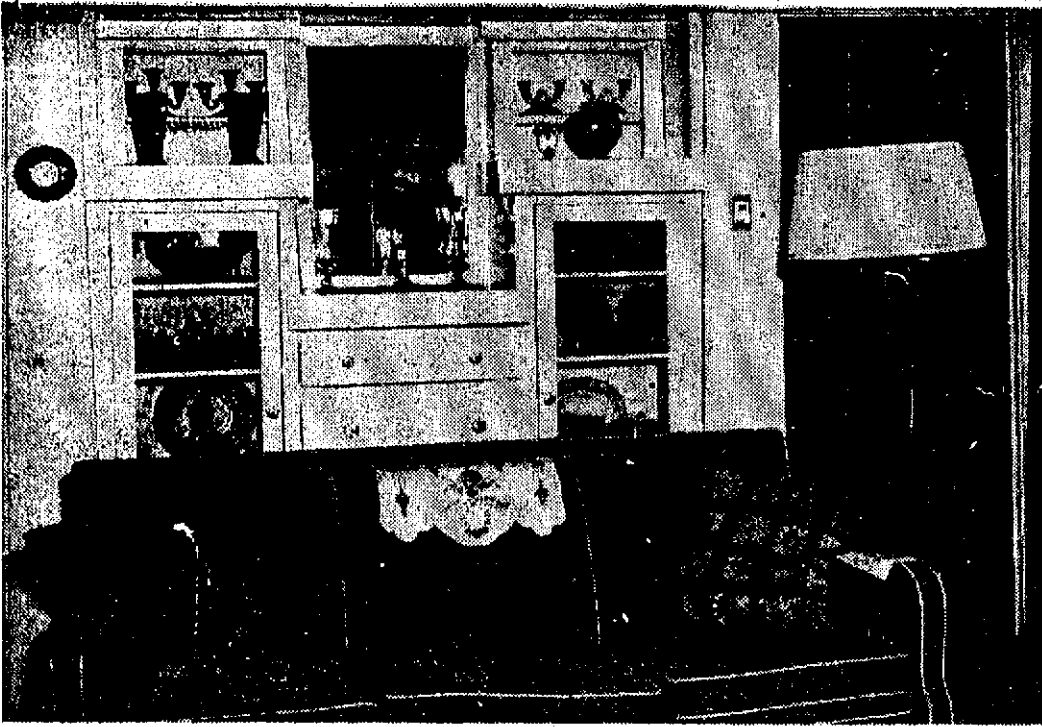
FEIN-A-MINT

FAMOUS CHEWING-GUM LAXATIVE



Curtains in the bedroom are white and are trimmed with eyelet ruffles. The bed has George Washington spread.

Paint and Paper Transformation



Miss Verna Williams added this hand-carved fireplace to her living room for a central point of interest. Refreshing colors are used in the wallpaper.

Camera ANGLE



A shot that catches the mood of a shower serves to remind that wet weather offers picture possibilities.

By The Shutterbug

ALTHOUGH most of us still refer to sunny days as "picture-taking weather," the fact is that fine, striking pictures may be made on rainy days.

This is particularly true if your camera's lens has a speed of f6.3 or faster, since the light is weak and exposure must be increased accordingly. But even a box-camera, loaded with a very fast film, will produce good negatives of rainy-day scenes when a short time exposure is used.

Generally speaking, you won't find it necessary to get soaking wet. Some of the best wet-weather pictures are made shortly after a rain, between showers, or are snapped from the shelter of a window or doorway.

Today's picture was made with an exposure of 1/50 at f6.3—approximately four times the exposure that the same subject would have called for in sunlight. This is about an average exposure for most rainy-day shots. When the clouds are unusually heavy, however, you may need longer exposures.

Naturally, with a person walking in the picture, you wouldn't attempt a time exposure. But for rainy landscapes or scenes a short time exposure could be used with the camera mounted on a tripod or other firm support.



"I made the delivery and they said, 'What a BABY!' No television set! No new car! No trip to Honolulu!"

Miss Williams painted the woodwork white to improve greatly the appearance of this built-in cabinet and shelf installation which formerly was drab.

—Photos by Jasper Nutter.

By Dorothy Killam

WALLPAPER and paint are solely responsible for the transformation of one Long Beach home which was built about thirty years ago. Miss Verna Williams was tired of living for years with the same drab walls, cracked ceilings and dark woodwork, so she and a neighbor put on old clothes and began by scraping the several layers of paper off the walls.

The paper was hung by a professional but they refinished the ceilings and woodwork themselves to make the tremendous improvement in this house at 2518 E. Seventh St. For the ceilings, they used a colored plaster compound which they were able to spread on by themselves. They painted the woodwork white.

In the living room, Miss Williams chose to paper the walls with a snowflake pattern of rose and white on a blue-grey background. The ceiling is a soft green color and the rug is grey, decorated with a leaf pattern.

For the draperies in the living room and dining room, Miss Williams used green fabric in long strips which she draped over the top and down each side of three large living room windows and one window in the

dining room. She used metal clamps to make pleats at the corners and across the top. White glass curtains filter the light and shades provide privacy.

A HAND-CARVED fireplace is white like the woodwork and grouped around it are side tables and chairs. Over the mantel hangs a gilt-framed mirror. A brown couch stands in front of the built-ins at the back of the room.

In the kitchen, one wall is devoted to closets, cabinets and cupboards for storage. The sink is placed under a window overlooking the back yard and the stove is opposite. The service porch directly off the kitchen has a small table for serving breakfast and lunch when using the dining room would be inconvenient.

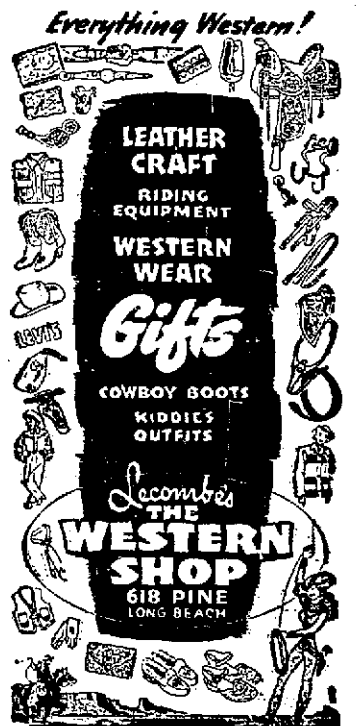
The bedroom hall wallpaper is in the same pattern as that in the living room. Patterns which decorate the bedroom walls blend nicely with the hall paper and add greatly to the beauty of these rooms. In one room is an antique bed which belonged to Miss Williams' mother. It has turned posts and a carved headboard. A floral spread is trimmed with a rose

ruffle and ruffled curtains are of the same combination of floral and plain fabrics.

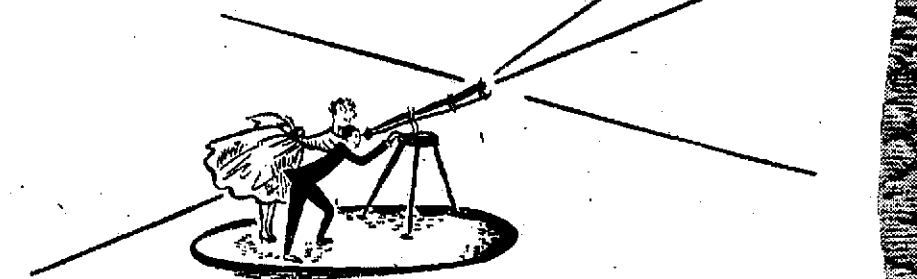
A LITTLE dressing table of light wood has a mirror which folds down to cover a place for make-up. The bed is of dark wood. Wallpaper has a pattern of yellow roses with



Metal clamps were used to make the pleats in the deep green draperies of the living room. The draperies are in one piece and form their own valance.



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Separates Are Versatile



Cashmere full skirt, above, is a Joseph Zukin design. Printed medallion jersey is the fabric for blouse which has cowli necklines.

In smart styling by Deauville Models is the scoop neck, long-sleeved blouse, above, with full-flared skirt having back closing.

Wool skirt, full and circular, has two large bucket pockets. Blouse is a convertible-collared jersey with tie. It is by Zukin.

Slick Ski Styles Stand Out



High styles are shining on ski slopes this winter. For riding ski-tow or warmups at the lodge, coat of blanket plaid fleece wins favor (left). Slalom experts will like peplum pleated Byrd cloth jacket, worsted gabardine ski pants and white helmet (above). A red wool cloak, poncho styled, has navy nylon taffeta lining.



By Epsie Kinard

The lining, fiery red wool the poncho which is link-buttoned at its cape sides to create the effect of sleeves.

Shown in a recent "fashion of the times" revue, this Fred

Picard design shared honors with other ski styles which this year stress maximum warmth, minimum bulk.

A coat of blanket-plaid fleece, lined from hem to helmet-

shaped hood with white alpaca is slimly-cut to eliminate bulk. The miners' helmet that goes to skiers' heads goes courtesy of Georgette Thioliere. This designer lines a helmet of white. Byrd cloth with white jersey, pairs it off with a matching jacket, peplum pleated. Teamed with these are pants of beige worsted gabardine.



Separates, wonderful double duty blouses and skirts that are interchangeable, add up to several different outfits. Formal skirts are basic item for many toppers. Above, darker-than-orange-but-bright blouse in tissue faille fabric, designed by W. R. Woodard Co.



Glamorous metallic blouse, above, by Decurville Models from California is the perfect addition to milady's group of blouses. The neck can button or plunge. And it can be worn as an "outer" also. Colors are white, black, silver, aqua. It's a good wardrobe extender.

Everybody Sing!

By Mildred McGlinchey Hunt

DOES Harbor City have community spirit? It does!

And experts give a lot of the credit to the Harbor City Community Sing—open to old and young, professional singers and amateurs, everyone who likes to sing—each Friday night from 7:30 until 9 o'clock in the Harbor City Elementary School auditorium.

Folk get together and sing "Shine On Harvest Moon," "When Irish Eyes Are Smiling," "Take Me Out to the Ball Game," "The Old Mill Stream" and some of the newer models, such as "My Home Town."

The ball game song is sung with great gusto. The group stops singing long enough to shout "Kill the umpire!" and "he's OUT!"

Special treatment also is given the mill stream. The group sings it through once, and in the second singing gestures are added. The word "old" is emphasized by stroking an imaginary beard, "mill" is a circular movement of the hand and "stream" is exemplified by tipping the fingers of both hands. Then the song is presented with gestures only.

For variety, the second half of the program is taken over by amateur or professional entertainers. Local entertainers, as well as their friends and volunteers from other cities contribute skits, stunts and contests.

Just before the program closes, birthdays and wedding anniversaries are observed.

THIS Harbor City community singing, already an institution, now approaches its first birthday. It came into being as the result of a chance remark by a new clergyman who said that Harbor City



Personnel responsible for Harbor City Sing: Seated, Marguerite Hogue, Helen Scott, Charlotte Pine, Elsie Burlingame, Helen Ludwig; standing, Marshall Pine, Ralph Watson, Leonard Kitch, Vance Graham, Earl Greybehl and Joseph Greybehl.

needed to develop community spirit.

Persons who overheard the remark realized that making joyful music and having fun together is a prime method of building community spirit and lasting friendships. A committee made up of Winston Scott, principal of the Harbor City School; Mrs. Herman Ludwig, P.T.A. president, and Leonard Kitch and C. L. Ellis of the Harbor City Chamber of Commerce, took up the matter with the Bureau of Music in Los Angeles.

The date was set for the first "sing." Folk, who had not got together in years rallied, sang to their hearts' content, and came back the next Friday with their friends. Vance Graham who conducts a radio music program directs the singing. Marguerite Hogue helps out at the piano. The program is free and open to the public.

Others who help with the popular Sing include Earl Greybehl, general chairman; Ralph Watson, supervisor of

Community Sings of the Los Angeles Bureau of Music; Helen Scott, program and publicity chairman; Mrs. Ludwig, secretary and treasurer; Charlotte Pine, correspondent; Elsie Burlingame, art and poster chairman; Marshall Pine, reception chairman, and Joseph Greybehl, reception committee-man.

If you can sing "Mill Stream," "Silver Threads Among the Gold," or anything else that is singable by a large group, Harbor City will be looking for you next Friday night.

Keep Table Perky

By Caroline Coleman

THE subtle art of home-making includes serving pleasant meals at an attractive table, including breakfast and lunch and those family meals when there's no "company."

Why not let your breakfast fruit-bowl serve as the centerpiece for your breakfast table? The world's greatest artists have painted masterpieces on the fruit-bowl theme. A crystal-clear bowl of American handmade glass, or a clear-glass compote, filled with beautiful fruits, all polished and glowing, is a perfect breakfast-table centerpiece. Another attractive and easy one is simply a small, green, growing plant or two in the center of the breakfast table. This is especially charming if the pots are painted white. Still another idea is

to center the table with several small milk-glass hen-shaped egg dishes, or one large one. Modern glassmakers in the Upper Ohio River Valley area are turning these out today in delightful reproductions of the quaint ones first made in that section generations ago.

A luncheon-table centerpiece may consist of a vase or bowl of flowers, or branches of fresh, green leaves. These always appear to best advantage in clear glass which lets the stems show through. Brilliant autumn leaves and berries are almost always available, but if the supply of flowers is small, a good showing can be made by floating several blossoms on water in a glass bowl. Here's a new idea: A glass hurricane lampshade can be filled with limes and green grapes, or other fruits in colors to pick up

the shades in tablecloth and dishes. This is pretty and festive, especially if you flank the hurricane shade with glass candlesticks holding colored candles to match the fruit colors.

IF ONE side of your table is pushed against a wall, a more balanced look is achieved if your decoration is placed on the side, near the wall. If your table is small, you can save space and get a smart effect by placing your decoration near one end of the table, and balancing it at the other end with a large serving dish, or cruet stand, or water-pitcher, or other table equipment used during the meal. The height of the centerpiece should be watched, so that flowers, greenery and candlelight will not obstruct the view of people facing each other.

The dinner-table centerpiece

is limited only by one's imagination. Candlelight and flowers make one of the loveliest of all combinations. To make up varied combinations of flowers and candles, and yet use a minimum of space, there are interchangeable glass bowl and candleholder sets, which can be arranged to suit oneself. These are clever examples of Yankee "know-how," because they give you a different centerpiece practically every day!

A Lazy Susan will greatly increase the charm of a pine or maple table. The Lazy Susan is not merely quaint, it is also extremely useful and makes a centerpiece that is a never-failing subject of conversation. American handmade glassware that reproduces the authentic old pressed patterns will enhance the picture.



Lea Shelton and Hal Conrad, known professionally as "Sweethearts of Melody," appeared on the program.



The Lister family (l. to r.) Joan, Daniel and Janet, of Harbor City won the most recent amateur contest.

Plants Abhor 'Wet Feet'

By Bob Gilmore

ADEQUATE drainage is probably the only protection your plants have against damaging rains. Almost every year a certain number of Long Beach gardens are injured by excess moisture that fails to drain properly. Garden ornamentals can be insured against drowning by making sure that standing water does not accumulate in their root zone.

The only plants that seem to thrive on an excess of moisture are aquatics. These ornamentals can live and prosper either partially or entirely submerged in water. Since there is little use for this type of plant in the average Long Beach landscape, proper drainage for terrestrial plants becomes a most important gardening job.

The easiest and most sensible way of providing proper drainage is to have the land slope away from your house. With this situation the pull of gravity will take care of excess water. But if the land slopes towards the house then trouble may be expected.

Water that drains in the direction of a building may ruin not only the foundation plants but also part of the house itself. It is a fact that water can seep through the foundation walls and during heavy

rains the basement area may suffer damage.

Drainage in flower beds and borders can be improved by adding several inches of soil to the existing surface level. This minimizes danger of drowning, especially after heavy floods when the rain wash may be several inches in height. Commercial vegetable growers in the west make a practice of growing their crops in this manner. They plant on the shoulders of raised beds which in winter may be from seven to nine inches higher than the irrigation furrows.

ANOTHER source of trouble during rainy weather can be traced to improper placing of drain pipes. These drain pipes carry the rain water from the house tops to the surface but often the pipes empty out into danger spots. The water running through the pipes hollows out a depression and the excess water sinks in deeper and deeper. Should this occur the area immediately beneath the drainage pipe outlet should be mounded up, thus forcing the water to move away from this position. In extreme cases extra sections of pipe should be added to the outlet to carry the water off the premises.

Make certain that adequate drainage exists in the area usually planted to foundation



Extend drainage pipes which carry rain water from the roof to the pavement to be assured of proper runoff.

plants. This is the section that separates the lawn area from the house. This is a vital spot because, the lawn being higher, water collecting in this area may drain backwards underneath the house.

The angle of the slope need not be great as long as it runs downward from the house. To determine the existing slope use a board, both edges of which are parallel, that is straight and smooth. Set it firmly on the soil and running in the same direction that drainage will occur. On top of the board place a carpenter's level and then make a reading. This simple device will indicate the points where

soil should be added or removed to produce adequate drainage.

INDOOR plants require adequate drainage just as much as specimens raised outside. Potted ornamentals may require even better drainage because of the possibility of the soil souring.

Clay pots have an opening in the bottom known as a drainage hole. A convex section of broken pottery should be placed over this opening, the curve facing upwards. This prevents the soil from filling up the hole, insures adequate drainage and encourages a certain amount of aeration.

Tips on Gardening

GARDEN tips for the week. . . Stocks thrive in Long Beach during the winter but excess moisture may cause stem rot. In heavy soils, characterized by poor drainage, stocks may topple over even before the flowers have appeared.

Choose bedding plants carefully, selecting the bushy types rather than the tall and spindly ones. Those with a more compact growth seem to transplant better. The smaller plants suffer less of a shock when moved.

New crop gladioli are now available and will prosper if planted at this time. Setting each corm on a cushion of sand facilitates drainage. It also prevents the corms from rotting after heavy rains.

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Hint for Spading

By Walter Finch

IF YOU want your garden
plot to be well prepared,
spade it yourself. Weeks
may slip by waiting for a
prowman to do a job which,
by the proper approach, can be
reduced to enjoyable and bene-
ficial exercise.

The secret is to take it easy.
Spading is not hard work if
done a little at a time. A space
30x50 feet can be spaded in a
leisurely way in eight hours.
One hour a day for eight days,
and the job is done.

But first, be sure the soil is
in condition to spade. Never
work soil which is too wet;
and if the soil is heavy, don't
wait until it has become too
dry. There is a point between
extremes when even heavy
clay can easily be lifted, and
will crumble under a blow
from the spade. You can tell
this point by using the "mud
pie" test.

Mould a ball of earth in your
hand, and pat it to make a
mud pie. If the pie holds to-
gether, the soil is too wet to
spade. If it crumbles, then you
can go ahead.

Systematic spading makes
the job easier and more com-
plete. Here is one way to do
it: Set a definite task for your
first day's work, say a strip
six feet wide, running the
shortest dimension of the
garden. At one end dig a ditch,
say one foot wide and the
depth of the spade, removing
all soil from it. Pile this soil
near the opposite end of the
strip.

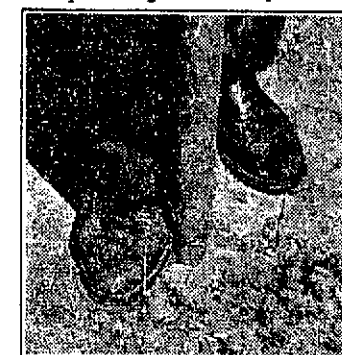
Now begin to spade with the
blade not parallel to the
trench, but at right angles to
it. This enables you to lift the
soil more easily, and deposit
it in the trench. The spade
should be driven down, not
on a slant, but perpendicularly
to its full depth. Take a small
slice of the soil so your back
is not strained. Lift it up, turn
the spade over, so that the top
soil falls underneath and bot-
tom soil on top. In filling the
first trench, you have opened
a second.

IF YOU wish to spade under
manure, spread it evenly
over the area, except for the
top of your initial trench.
When this first trench has
been dug, clean the manure
from the top of the next trench
and throw it into the bottom
of the first; then proceed with
your spading, piling the soil
on top of the manure.

When you have finished



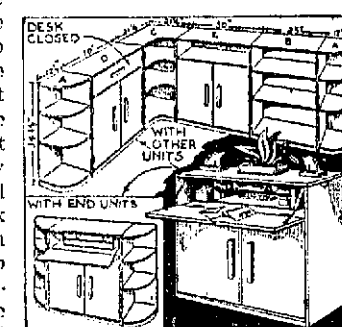
When soil crumbles it is
dry enough to be spaded.



Spade straight down, full
length, for best results.

your day's quota, you will
have an empty trench, which
should be filled with the soil
you removed from the initial
trench.

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Perennials from Seed

By A. C. McLeod

TO GROW perennial flow-
ers from seed, it is far
better to sow them in the ear-
ly spring than to wait for
summer. There is no way in
which an amateur can save
money faster than by grow-
ing his own plants of those
perennials which "come true"
from seed.

Peonies, iris, and some
others take several years to
reach flowering size, and then
cannot be depended to resem-
ble the varieties from which
seed were saved. But colum-
bines, delphinium, coreopsis,
hardy pinks, shasta daisies,
hollyhocks, pyrethrum, pop-
pies, and many other lovely
kinds of the highest quality
can be grown to full maturity
in one year.

Many of them, sown early
this spring, will give their first
blossoms before the season
ends; and for years to come
will be beautiful performers in
your garden pageant.

Amateurs who have found
difficulty growing summer-
sown perennials are usually
surprised at the difference,
when seed is sown in the

spring. The usual practice is
to sow the seed in boxes, or in
a seed bed; then to transplant
to garden rows as soon as the
seedling plants are large
enough to handle. Give them
space in the row to grow until
fall when they will usually be
ready to take their place in the
decorative border.

If you have a vegetable plot,
perennials can be grown there
and given the same feeding
and cultivation. Most of them
are as easy to grow as the
vegetables.

Plants are difficult to grow
in large scale operations be-
cause of the limited area over
which they can be distributed
satisfactorily and the high cost
of packing such fragile sub-
jects for shipment. The gar-
dener who grows his own pays
only for the seed. The task of
caring for the plants and ob-
serving their growth is a fasci-
nating recreation, if he is a
true garden fan.

Camellias for Landscaping

By J. J. LITTLEFIELD

Last year a
certain camellia
celebrated its
twenty-seventh
year in the same
pot! It had over
seventy-five
blossoms.

There are cam-
ellias for every type of land-
scape use. In selecting your
plant, consider where it is to
be placed—against a wall or fence.
If it is to be used as hedge plants
in partial shade, as specimen
plants in pots or planted in
ground, as foundation plants
around partly shaded area of the
house or for enclosing a patio.
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the right variety.

If it is necessary to transplant
your camellias, do so just before
they finish blooming.

Regardless of which type ca-
mellia you select, they will pro-
duce better blossoms if you feed
them Red Star CAMELLIA-GRO
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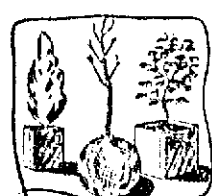
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Heart-shaped cake surrounded by birthday candles offers a bit of a change and leaves plenty of room atop the cake for the usual birthday salutation.

IT'S AN ANTIQUE

Staffordshire Figurines

By Mary Lou Zehms

need for people who made pots to specialize in one district. It was practiced at first as a branch of housekeeping. Each family would make what pots they required for their family. As time progressed, the art graduated from the housekeeping stage to the manufacturing stage which meant specialization in particular areas.

Nature played a winning

hand around Stoke-on-Trent. There were sizable deposits of clay suitable for simple pottery, and there was coal near by with which to fire the kilns, as well as deposits of lead, copper and iron for metallic colors and glazes. This northern section of Staffordshire was poor farming country. Nature put the fertile soil for farming in central Staffordshire.

There were many potters, both in the early stages of pottery making, and during the 17th century, who had definite artistic talent. They made unmarked salt-glaze figures of men and women, animals and birds in which decorative details were sometimes heightened with touches of black. The potters took their inspiration from the life around them.

THE two figures shown here, one of "John Bull," the other from a nursery rhyme group, "Little Red Riding Hood," are called cottage figurines because they were within the price range of the more humble countryfolk. Almost every fireplace mantel in the district was graced by one or two of these native products.

Along with these figurines, animal and human, large quantities of salt-glaze tableware, tea and coffee services; vases and punch bowls were produced by nearly all of the principal potteries. It was this ware that made a steady trade in the markets outside their home county and continued until salt glaze was superseded about 1780 by the newer queen's ware.

Food To Celebrate That Birthday

THESE are recovery days —recovery from the gay rounds of the year-end holidays—and likely to be unlucky is the one whose birthday falls in this jaded period. However, just because one arrived in this less-than-festive time, there's no excuse for fumbling the birthday celebration. With this in mind, we offer some suggestions for cakes, sandwiches and desserts for birthday parties.

Red Regal Chocolate Cake

Yield: Two 9-inch layers, three 8-inch layers or two heart-shaped layers.

Preparation: Pre-heat oven and set at 375° F. Line bottoms of two 9-inch or three 8-inch round layer cake pans with two layers of waxed paper. Have all ingredients at room temperature. Sift flour before measuring.

Ingredients:

Group I:

½ cup quick mix shortening
2¼ cups sifted cake flour
1½ cups sugar
1½ teaspoons soda
1 teaspoon salt
1 teaspoon vanilla
1 cup sour milk* or butter-milk

Group II:

2 squares melted chocolate
2 eggs
½ cup sour milk* or butter-milk

Method: Place shortening in bowl. Sift together flour, sugar, soda, and salt into bowl. Add vanilla and 1 cup sour milk. Beat 2 minutes on medium speed of electric mixer, or by hand using 150 strokes per minute. Throughout mixing time keep batter scraped from sides and bottom of bowl with

By Mildred K. Flanary

rubber scraper. Scrape bowl and beaters.

Add Group II. Beat for 2 additional minutes. Scrape bowl and beaters. Pour equal amounts of batter into cake pans. Bake. Baking temperature, 375° F. Baking time, 30 minutes.

*To make 1½ cups sour milk place 1½ tablespoon vinegar in measuring cup and fill to ½ cup mark with sweet milk. Combine with 1 cup of sweet milk.

This cake lends itself beautifully to a birthday surprise. Candles can be arranged around the side, as illustrated, leaving room for the greeting on top. To cut: Start at pointed tip of the heart and remove triangular piece, then cut cake in half lengthwise. Begin slicing one side of the cake crosswise from the flat end and then slice opposite side. Rounded ends each will yield two pieces.

Below are some other recipes for cakes, tea sandwiches and appetizers which may be helpful in planning birthday parties.

Coconut Surprise Cake

2 cups sifted cake flour
3 teaspoons double-acting baking powder
1 teaspoon salt
1½ cups sugar
½ cup shortening
½ cup milk
3 egg whites, unbeaten
½ teaspoon vanilla
½ teaspoon almond extract
1 cup shredded coconut

Sift together flour, baking powder, salt and sugar. Add shortening and ½ cup milk. Beat for 2 minutes, 300 strokes.

until batter is well-blended. (If electric mixer is used, beat at low to medium speed for same period of time.) Add remaining milk, egg whites, vanilla and almond extract and beat for 2 minutes. Fold in coconut. Pour into two, 8-inch layer cake pans greased and floured. Bake in moderate oven (350° F.) for 30 to 35 minutes.

Fluffy Frosting

Combine 2 egg whites, ¾ cup sugar, ½ cup light corn syrup, 3 tablespoons water, ½ teaspoon cream of tartar and ¼ teaspoon salt. Place in top of double boiler over rapidly boiling water and beat with rotary beater until mixture stands in peaks. Remove from boiling water. Add ½ teaspoon almond flavoring, ½ teaspoon vanilla and a few drops red coloring; continue beating until thick enough to spread. Frost cooled cake and decorate with shredded coconut.

Apricot Two-tone Snow

1 envelope unflavored gelatin
½ cup cold canned apricot nectar
1 cup hot canned apricot nectar
6 tablespoons sugar
½ teaspoon salt
¼ cup lemon juice
1 egg white

Soften gelatin in cold apricot nectar. Add hot apricot nectar, sugar and salt and stir until dissolved. Add lemon juice. Pour ½ of the mixture into a large mold; chill. Chill the remaining mixture until slightly thicker than the consistency of unbeaten egg whites. Whip until light. Beat egg white until stiff; add gelatin mixture. Place the bowl in ice water; continue to beat until mixture begins to hold its shape. Pour on top of stiffened gelatin and chill until firm. Unmold and serve with whipped cream or soft custard. Yield: Six servings.

Rye Bread-Liver Sausage Appetizers

12 slices ice box rye bread
¾ pound liver sausage
3 tablespoons pickle relish
Toast rye bread on one side. Mash liver sausage. Spread on untoasted side of each slice of rye bread, using 1 tablespoon liver sausage per slice. Garnish top with pickle relish. Place on a cookie sheet and brown under a preheated broiler (400° F.) for five minutes. Serve hot. Yield: Twelve rye bread-liver sausage appetizers.

Shrimp-Olive Swirl Sandwiches

¼ cup pimento cream cheese
¼ teaspoon chili sauce
3 tablespoons finely chopped shrimp
¼ teaspoon lemon juice
4 slices enriched bread
2 or 3 ripe olives

Combine pimento cream cheese, chili sauce, shrimp and lemon juice. Cut each slice of bread into 4 (1½") circles with a cookie cutter. Spread 1 teaspoon shrimp mixture on each circle. Garnish top of each sandwich with slivers of ripe olives arranged in a swirl pattern. Yield: Sixteen shrimp-olive swirl sandwiches.



South-of-the-border recipe for cooking rabbit uses corn and cheese, both plentiful foods in November.

Try Novel Rabbit on Cold Days

CHEESE and canned corn—both January plentifuls—go into this novel rabbit, perfect as a cold-day, one-dish luncheon.

Two tablespoons butter or fortified margarine, 2 tablespoons flour, ½ teaspoon salt, ½ teaspoon chili powder, 1 cup milk, 1 cup grated old English type cheese (about 3 ounces), 1 egg, well beaten, ½ cup cooked or canned tomatoes, 2½ cups cooked or canned corn (No. 2 can), 4 slices of toast, 4 sprigs parsley.

Melt butter or margarine in saucepan. Stir in flour, salt and chili powder. Gradually add milk, stirring constantly. Cook until mixture is thickened and no starchy taste remains. Add grated cheese and beaten egg to white sauce; stir until cheese is melted. Remove from heat and add tomatoes and corn. Cut each slice of toast into four triangular pieces. Arrange four triangles in each of four heat-resistant glass pie plates, 6-inch size. Pour rabbit over toast in pie plates.

Bake in moderate oven (350 degrees F.) until rabbit is slightly browned on top, or for about 15 minutes. Garnish with parsley for serving. (Four servings.)

Turkey Chowder

Two tablespoons chopped bacon, ¼ cup chopped onion, 1 cup diced celery, 2 cups cubed potatoes, 1 cup diced cooked turkey, 2 cups turkey broth, 1 cup whole kernel canned corn, 2 tablespoons chopped parsley, 2 tablespoons flour, 1 cup milk, salt, pepper.

Place bacon in frying pan over heat. When some of the fat has been cooked out add the onion. Continue cooking until onion is soft and bacon is brown. Meanwhile, cook celery, potatoes and turkey in broth until the vegetables are tender. Then add corn, cooked bacon, onion and parsley. Blend flour with milk and stir into cooking mixture. Cook about 15 minutes longer, stirring occasionally. Season to taste. (6 servings.)

Hearth and Home

By Elizabeth Hillyer

NO MATTER how many fancy new ideas there are for furnishings and decorating, one ancient home element stays right in there pitching, as it always did, for a lot of good old-fashioned family living. It's the fireplace. And nothing will take its place, not even television, despite some talk to the contrary.

The fireplace has been in the middle of homemaking since cave days. When we speak of our own fireside we mean our own home—the word "hearth" is used to mean "home" in English and in many other languages there is only one word for both of them. The fireplace means something that's deep in the essential idea of home and good living.

A blazing fire is beautiful and wonderful. But it is sad and true that many fireplaces

are not. They should be. The fireplace is the natural center of a room, of a home, and should be given its rightful place with the best possible design whether it is a lovely luxury or actual heating help.

Think of the fireplace—as well as new color schemes, furniture, rugs, accessories—as you plan the best living you can get from a new home or the one you have. Don't put up with an ugly fireplace while you wait for the home you will build some day. A good looking new one may make the old house more salable. And the enjoyment of the fireplace itself plus the improvement it makes in the looks of the room bring real value for remodeling money.

It is impossible to make a room beautiful if it has an ugly fireplace. A quick trade-in from shabbiness to good looks may mean only the removal of an old mantel and replacement with a new one, or it may mean the refacing of an entire fireplace wall to cover up old-fashioned windows and bookcases. Oddly enough, some rooms that are not rustic at all have rustic fireplaces. Graceful furniture and rich rugs and draperies never look well in rooms like these until fireplaces are changed to appropriate styles.

But a switch on the inside story of the fireplace is something else again. If you plan an all new fireplace you should learn what types can be had—those which are simple fireplaces and those which are built around recirculating or fresh air units. The ordinary fireplace can lower the temperature of the rest of the house and create drafts while it warms air near it, but especially planned units make possible two or three times as much well distributed heat. Fireplaces work properly only if their measurements are in proportion to each other—they must be engineered right to work right and be right for the room. Change your fireplace to bring it up-to-date and to beautify the room, but change no more than its looks unless you have expert advice.



With chap cream, massage hands to offset stiffness. Work as if donning gloves.

makes it more receptive to lubricating oils.

Best way to massage is to put elbows up on a table, as you do at a glove counter when you're about to be fitted. Press cream down from fingertips to wrist—taking one finger at a time, just as the saleswoman does who forces on a pair of snug kid gloves.

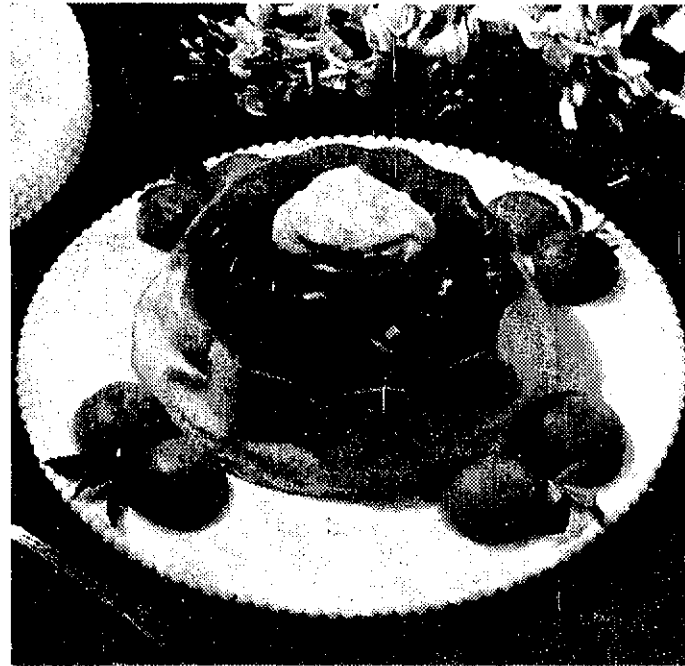
Massage for Hands

STIFFNESS, sometimes induced by the numbing effects of cold weather, is a threat to hand beauty which can be banished by massage and exercise.

The best way to take hand exercises is to stand erect, with shoulders relaxed, elbows bent. After taking that stance, try flinging hands from the wrists, as though they were mops you wanted to shake free of dust.

That simple routine will banish stiffness. So will hand exercises for which you spread fingers over a real or an imaginary tennis ball. Thumping a real or imaginary piano or typewriter keyboard is also good exercise to keep fingers and wrists more flexible.

When you've run through a few hand exercises, rub on a hand cream—an anti-chap cream is a good one to use this time of year—and massage your hands. There's more value to be received from the routine daily creaming if it's accompanied by massage which warms up the skin and



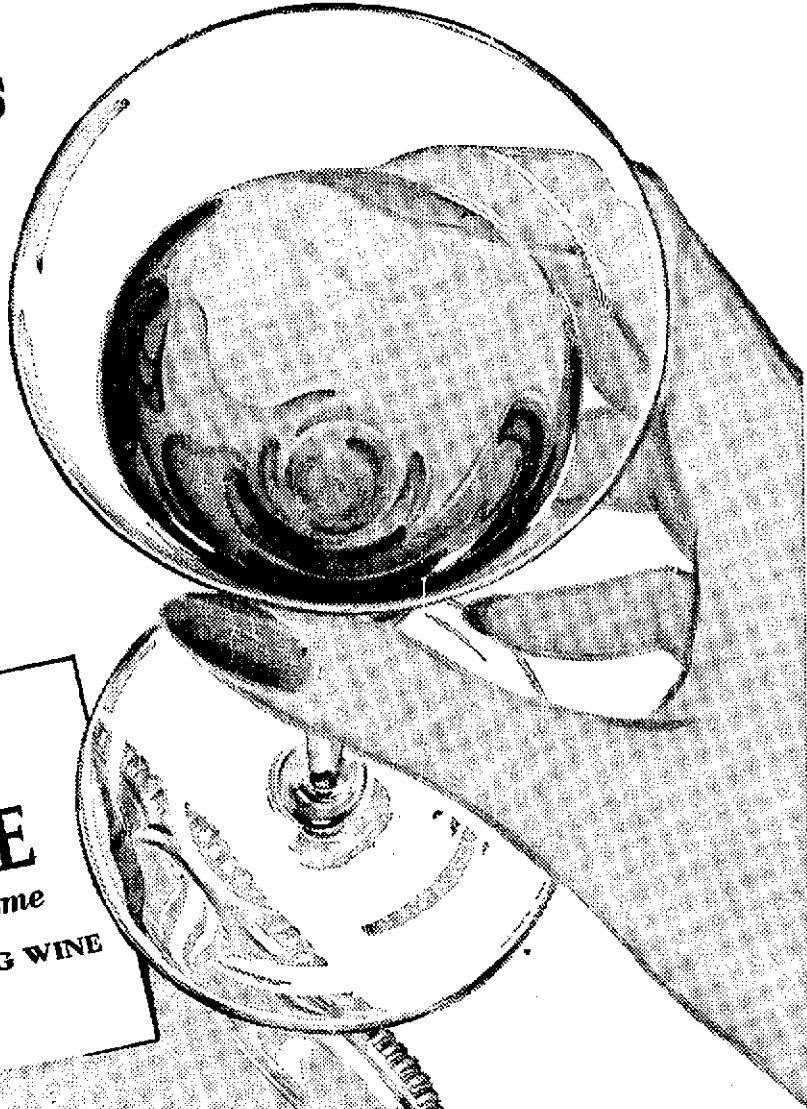
For a dainty treat at a birthday party serve delicious apricot two-tone snow. The recipe is given on this page.

Here's why no other wine has ROMA'S delicious taste

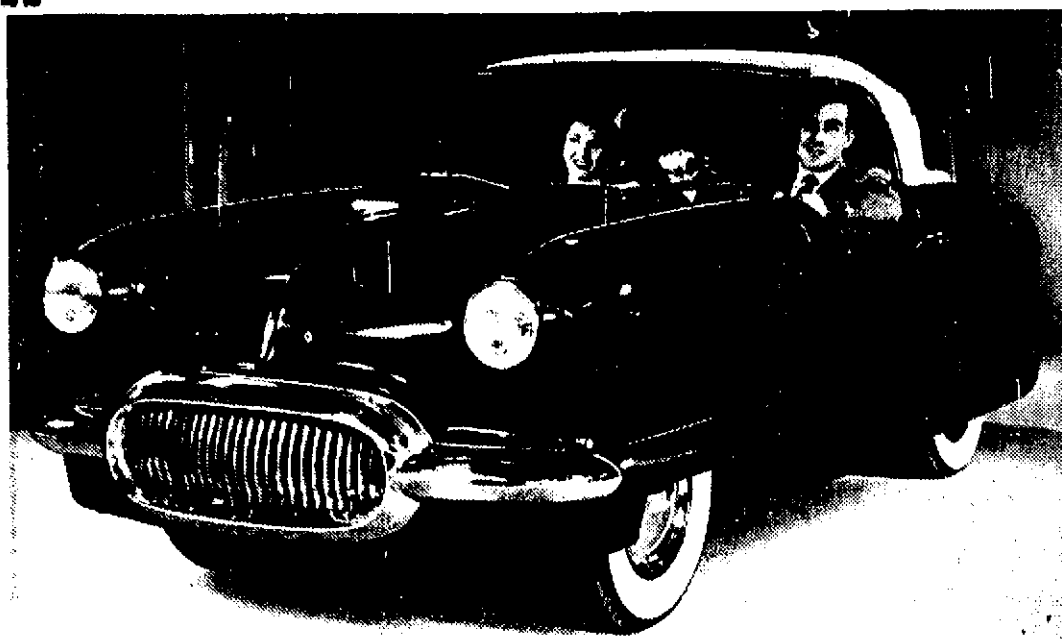
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OPINION SAMPLER—Nash Motors will probe the possibilities of the so-called "\$1000 price class" automobile demand by showings in major cities of this small, 84-inch wheelbase, two-passenger, commuter coupe. No plans for its manufacture have been made and decision on whether or not to produce it will await the outcome of U. S. public reaction. Details are reported in the *Along Automobile Row* column today.

Along Automobile Row

BY TOM WYNN • AUTOMOBILE EDITOR

THE FIRST step to be taken by a major automobile company to produce a low-priced car was surprisingly taken by the Nash Motor Co.

The car, a convertible to cost \$1000 or less, was first unveiled last week in New York as part of a survey to discover if sufficient people would buy such a car to justify putting it into production.

Temporarily called "N. X. 1," for Nash, X for experimental and 1 for international, the survey car, sleek and streamlined in styling, is a small 2-passenger, 84-inch wheelbase, 2-door convertible of original design by the company's research and engineering departments. It can also be built as a sports roadster, or as a 2-door all-steel coupe. Designed to use foreign-made low-horsepower engines, it is 12 feet 1 inch long, 4 feet 5 inches high and 3 feet 2 inches wide with an 84-inch wheelbase.

The small car may be powered with a 1-cylinder, 18-horsepower Italian engine which would deliver 35 to 50 miles for a gallon of gasoline and have a top speed of 60 to 65 miles-per-hour. The car weighs 1350 pounds. Alternative engines include a Fiat of 36-horsepower which would deliver 25 to 30 miles per gallon and deliver a top speed of 65 to 70 miles-per-hour. With it the car would weigh 1150 pounds. Both engines have 4-speed transmissions. A third alternate engine is an English-built "Standard" of 36-horsepower with a 3-speed transmission. Other European power plants could also be adapted to the car.

Conventional exterior design has been simplified in many ways. Front grille and bumper are combined into a single unit. Excess chrome has been eliminated. The door center one-piece windshield, which comes even below the fender line, conforms to the curving lines of fender and engine hood. Engine hood, front fenders and lights are combined in one assembly which may be raised for engine and front end service. The trunk lid has been eliminated, storage space being accessible from inside the car behind the two passenger seats.

Nash plans to poll about 250,000 persons in a survey of opinion about the market for the new type of small car. These cars are not in production, no tests have been ordered and the cars could not be manufactured for at least one year. It would be manufactured only if public opinion clearly shows need, desire and willingness to buy them in sufficient quantity, Nash said.

According to Nash, this small experimental car should not be confused with a new full-sized automobile to be introduced within a few months as an addition to its Ambassador and Statesman Airflyte lines.

To give your opinion of the "\$1000" car write the Press-Telegram automotive department.

De Soto, next in the list of the Chrysler line to make its appearance for 1950, will go on display this Tuesday at Marshall & Clappett, 1212 American Ave., and Steele & Drake, 5105 Atlantic Ave.

On the outside De Soto gives the new car a longer, lower and

wider look. The rear of the car is completely restyled with rear windows 33 per cent larger, giving wide-angle visibility. Rear fenders have been lengthened and retain their full height. The most to the rear of the car, the tail light, stop light and directional light have been combined in single units mounted on each rear fender, adding still more to the widened look.

An entirely new grille gives an impressive, more massive and head-on appearance to the newly-styled front end. The grille has been lowered and is divided in the center by a colored section bearing the new De Soto crest medallion. This section is painted to match body colors. While the popular De Soto "waterfall" design of the grille has been retained, it now consists of vertical bars of equal width, curved outward.

Greatest mechanical advances in the '50 line is new, larger brakes. The new brake drums are 12 inches in diameter and require far less pedal pressure, having greater and the long-lasting, cycle bonded brake linings give more contact.

DEALER DOINGS Last week was a busy one for car agencies along auto row. During that time Oldsmobile, Dodge, Buick, Chrysler and Chevrolet for 1950 were unveiled for the first time to thousands of interested viewers. Now all that remains to be seen are the new De Soto, Plymouth and Cadillac.

Chevrolet Output Set Record in '49

DETROIT, (AP) Chevrolet built 1,433,501 cars and trucks in 1949 to mark up a new record.

The total was made up of 1,169,058 passenger cars and 264,443 trucks. The former record, 1,254,687 vehicles, was set in 1929.

Last year was the 10th in Chevrolet history in which its factories built more than 1,000,000 cars and trucks.

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Auto Production to Hit New Peak in '50, Say Chiefs

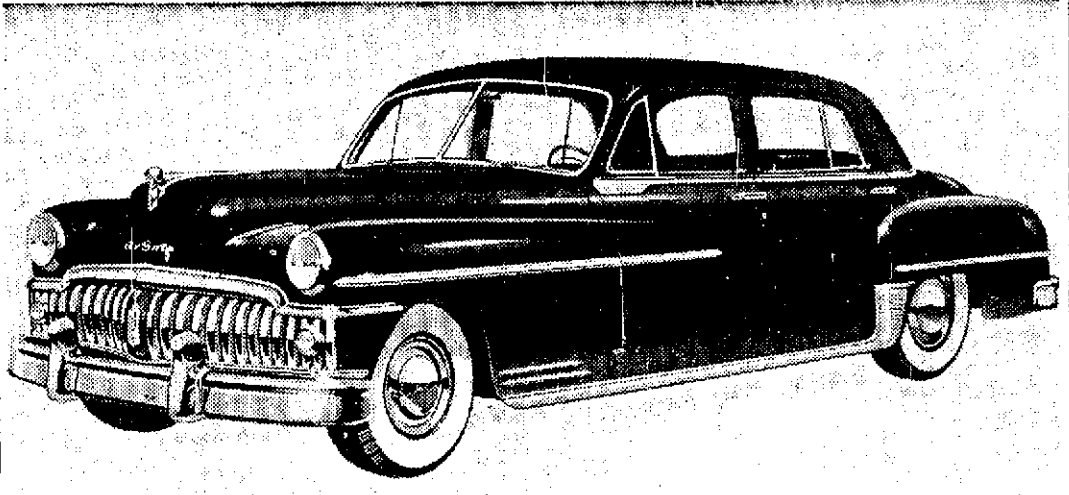
DETROIT. (AP) The nation's auto industry should make some more production records in the six months immediately ahead.

That's the conviction of most car makers and industry observers as the car factories get started on their 1950 operations.

Kaiser-Frazer reopens its assembly plant at near-by Willow Run Monday after a shutdown of more than two months.

Probably the most optimistic of the auto industry executives is Tom Keating, general manager of Chevrolet. He says 1950 should be a good year for American business and particularly successful for Chevrolet.

He expects his company to build three-quarters of a million



DE SOTO FOR 1950—Formal Long Beach presentation of the new De Soto models for 1950 is scheduled for Tuesday by Marshall & Clappett, 1212 American Ave., and Steele & Drake, 5105 Atlantic Ave., both of which will have showroom displays on that day. Restyled bodies and numerous mechanical improvements are among the revisions announced for the 1950 line, details about which are reported in today's *Along Automobile Row* column.

cars and trucks in the coming four months. It took six months to do that last year. To stimulate car buyer interest Chevrolet has a completely new group of

models and a torque converter automatic transmission. Styling and engineering details of the new models were revealed yesterday. Chevrolet expects to sell a lot of its 1950 models equipped with the new automatic transmission.

One of the smoothest functioning devices of its kind, the new transmission, for a few months at least, probably will be in limited supply.

Most industry authorities don't believe 1950 truck output will quite match that of 1949, although lighter weight units still are in heavy demand.

150 Miles-per-gallon Car Data to Be Told Engineers

By DAVID J. WILKIE

DETROIT, Jan. 7. (AP) It is possible to drive an automobile 150 miles on a gallon of gasoline.

This assertion will be made at the annual meeting here next week of the Society of Automotive Engineers. The meeting, opening Monday, will continue through Friday.

Some of the things that prevent early realization of the motorist's gasoline-mileage dream will be explained to the engineers by R. J. Greenshields of the Shell Oil Co. Engineering work in the development of fuel economy for automobiles is one of the never-ending activities of petroleum and automobile engineers.

It long has been common knowledge that present engine design, carburetion, cooling and other factors of car design leave much to be desired for maximum fuel economy. Engineers have said that because of imperfect combustion considerably more mileage goes out the exhaust pipe of high speed tractors to agricultural and various phases of aircraft design and of aircraft powerplants.

Petroleum and automobile engineers regard the problem of increasing fuel mileage as their joint responsibility. They are co-operating closely in the research and development work constantly under way.

Other reports during the meeting will cover such items as functional body design, air-conditioning, brake improvements; progress in the development of automatic transmissions; application of high speed tractors to agricultural and various phases of aircraft design and of aircraft powerplants.

From the merchandising standpoint the new policy has a distinct advantage for the car retailer. He will be able to advertise list prices considerably under those that prevailed since the war.

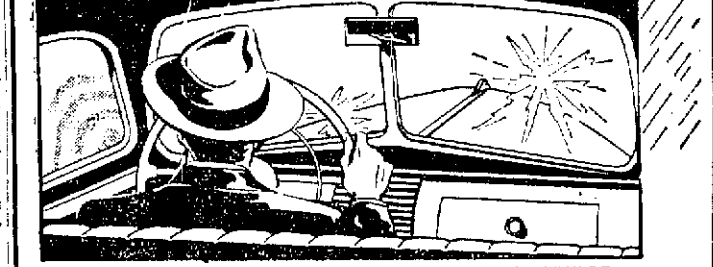
Rubber Springs Nix Tractor Ride Bumps

NEW YORK. (AP) Rubber springs which take the jolts and bumps out of riding a tractor have been developed by United States Rubber.

The springs operate on a torsional shear principle. They consist of a thick layer of rubber sandwiched between two metal plates. The rubber is fastened to metal by a special brass plating process.

The springs are mounted in pairs on a new tractor seat now being produced. As the tractor rides over rough ground, the rubber twists and turns with each bump and jolt, cushioning the initial shock and leveling out the sharp rebound which normally occurs with the use of a heavy steel spring.

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Willys to Build Engines of New K.-F. Small Car

DETROIT. (AP) Engines for Kaiser-Frazer Corporation's new "lighter, cheaper" car will be built by Willys-Overland Motors, the two auto firms announced today.

President Edgar F. Kaiser of K.-F. said his company's new model would be on the market by late summer. K.-F. said it would not announce further details of its "supersonic" motor until the new models are unveiled.

"However, the engines will deliver remarkable performance and exceptionally high gasoline mileage," Kaiser said.

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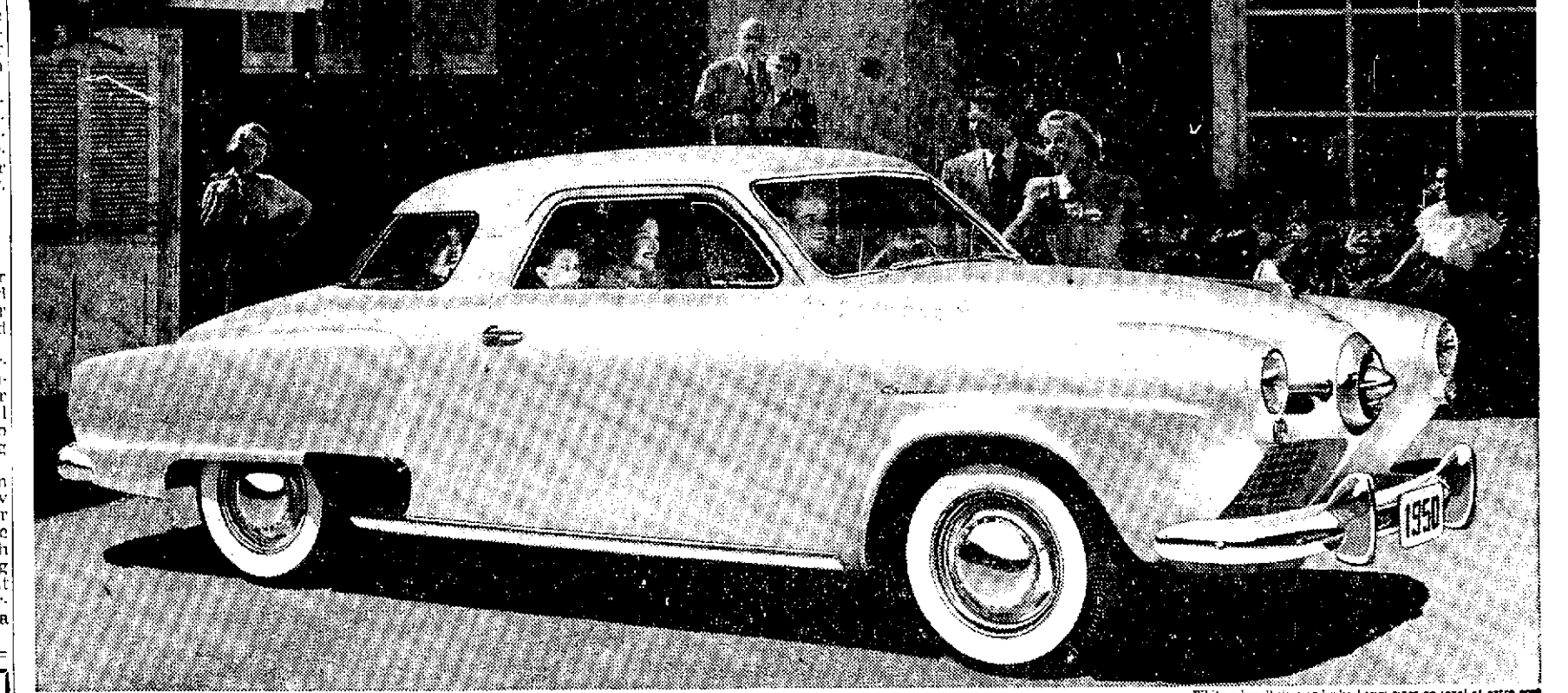
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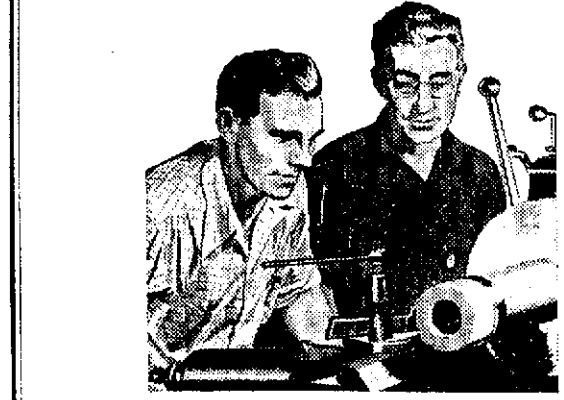
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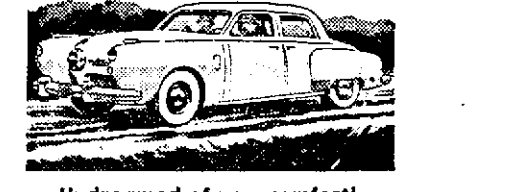
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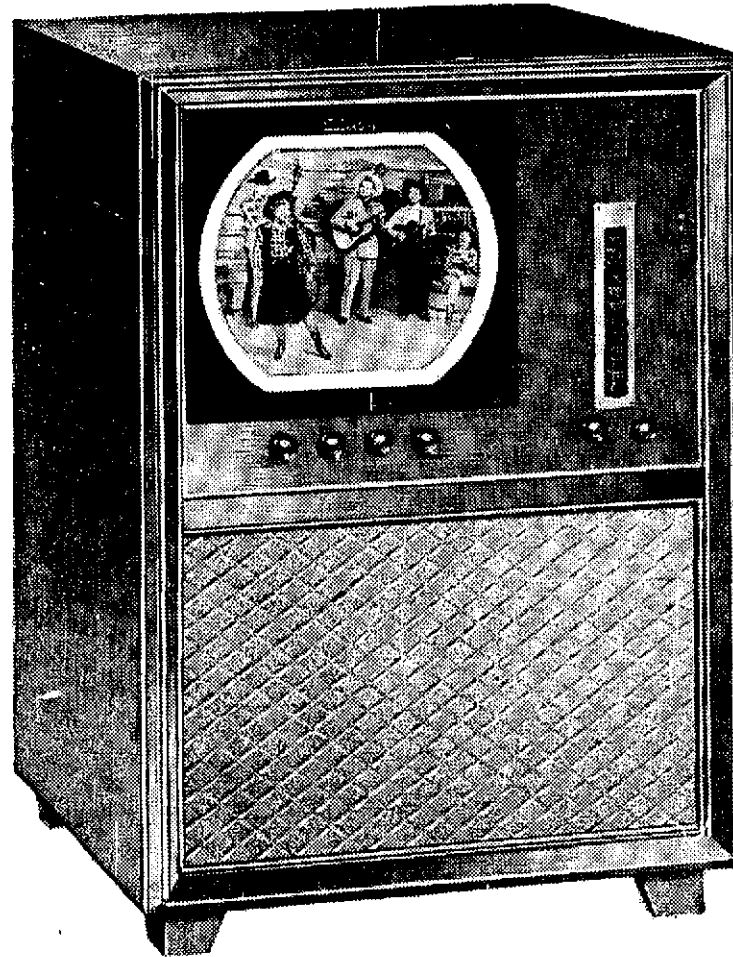
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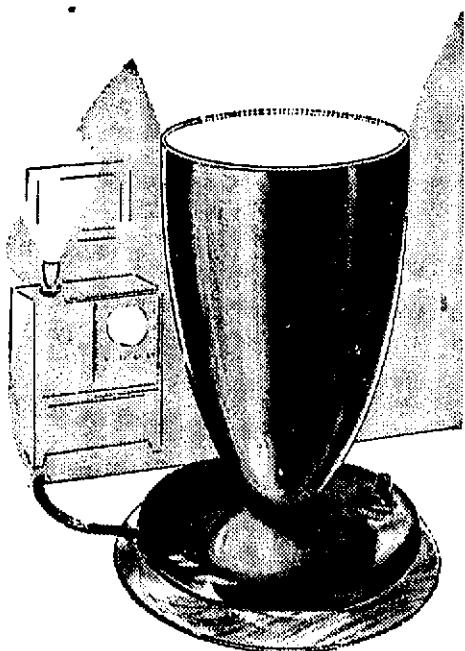
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